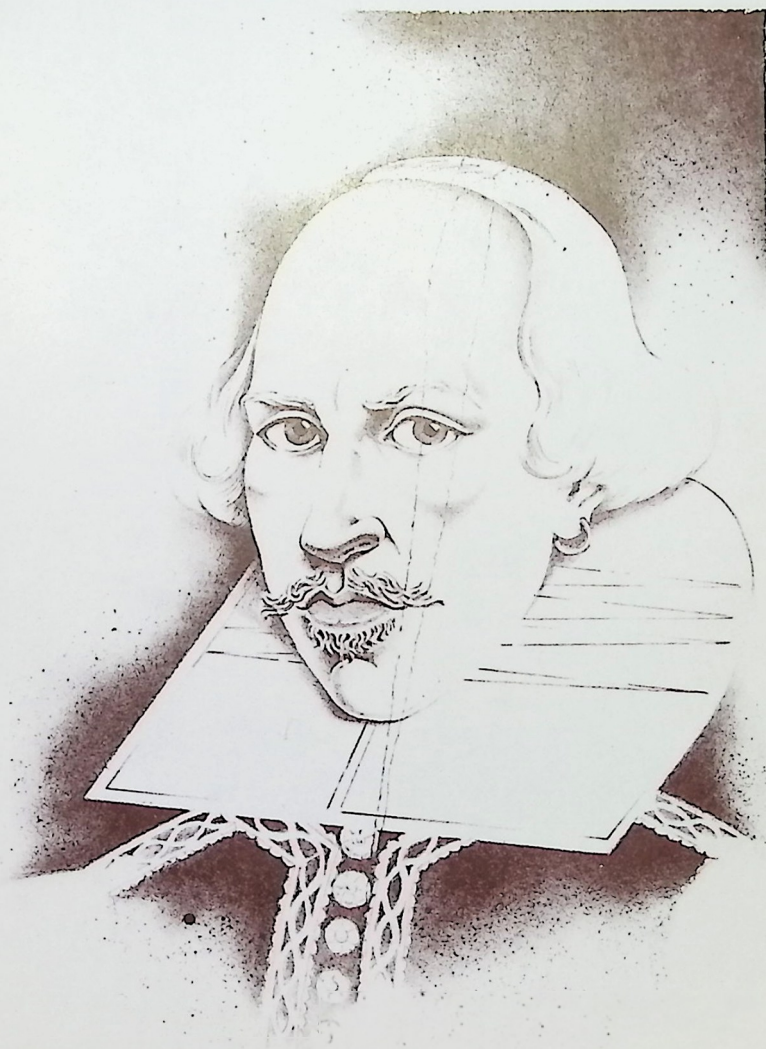


K S O R

Guide

TO THE ARTS

JUNE 1983



Cover by Don Thomas

Medford artist, Don Thomas, is a frequent contributor to the Guide. This month's cover is a reproduction of a limited edition lithograph. Don is offering this 9' x 12" print, matted and signed, for \$55.00. You may contact him by phone - 779-8973 or write: Don Thomas / 142 North Ivy / Suite 8 / Medford, Oregon 97501

The Guide wishes to thank Graphic Resource, Medford for their help in Art Direction, Layout and Production.

K S O R

Guide

TO THE ARTS
JUNE 1983

1250 Siskiyou Blvd. Ashland, Or 97520(503)482-6301

FEATURES

8 The Harmonious Blacksmith

Susan Spady describes the
art of blacksmithing by Jim Rich

12 Arts in the Park

Becky Baker views an annual event which
takes Roseburg arts outside

16 Profesionalizada: Mirta Cerra

Betty LaDuke interviews a Havana artist
in the first of a series of interviews with
three Cuban artists

20 Live: The Oregon Shakespearean Festival

Joe Kogel looks at a KSOR project which
takes the Festival's talents to
listeners nationwide

DEPARTMENTS

2 From the Director's Desk

4 Profile

5 KSOR Review

Ron Martell sees Kennedy's Children

38 Prose and Poetry

An excerpt from a Stephen Greenleaf novel

42 Arts Events in May

KSOR THIS MONTH

22 Programs and Specials at a Glance

24 Program Listings



The Harmonious Blacksmith - 8



Arts in the Park - 12

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

KSOR STAFF

Ronald Kramer
Director of Broadcast Activities

John Baxter
Program Director

John Patton
Technical Director

Gina Ing
Director of Resource Development

Tom Olbrich
Senior Staff Producer

Traci Maltby
Producer Trainee

Delia Reynolds
Secretaries

Margaret Hanson
Secretaries

Jacque Paulsen
Traffic Director

Lawson Inada
Producer (Talk Story)

Jim Hackett
Production Assistant

Betty Huck
(Friday Jazz)

ANNOUNCERS

David Abercrombie

Allison Bonney

Zachari Brown

Jerome Couture

Lewis Crowell

Barry Derlago

Randy Flick

Russ Gillian

Beth Harding

Lee Jeffries

Brian Lehmann

Paul Martin

Diane Newell Meyer

Glen Morton

Stephen Snyder

Bob Stewart

Lars Svendsgaard

Suzie Tetz

John Tickner

GUIDE STAFF

Gina Ing
Editor

Becky Baker
Assistant Editor

Vincent Wixon
Patty Wixon

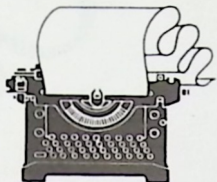
Prose/Poetry Editors

Nancy Tripp
Photographer

Judy Beyer
Production/Layout

2/KSOR GUIDE/JUNE 1983

FROM THE DIRECTOR'S DESK



Thanks For Making It Happen!

At 9:23 p.m. on Thursday, May 5, KSOR's Spring 1983 Marathon successfully ended when we received our 1555th pledge. In all, pledges totaling \$45,524 were made during the 10-day event. Like all other KSOR marathons this Spring's went over its goal (\$45,000) and ended on schedule. Everyone at KSOR shared in the excitement of a successful conclusion, the relief at ending an energy-draining event, and the satisfaction of knowing that KSOR listeners remain staunchly committed to public radio.

In many respects this was our most exhausting marathon. \$45,000 represents the highest fundraising goal ever sought in a KSOR marathon. In seeking to raise that sum in ten days the station presumed a higher daily pledge count than ever previously achieved. And from the standpoint of pure logistics, of concern only to those on the staff who carry the major burden of keeping the station going during one of these events, the Marathon had to be launched the day after half of the professional staff (meaning three of us!) returned from a week-long absence occasioned by attending the annual meeting of NPR member stations.

By the end of the ten-day, twenty-four hours each day Marathon, I imagine the station staff sounded quite tired. We were. And yet it is an event in which we can all, listeners and station staff alike, take tremendous satisfaction.

- 821 of our pledges came from NEW members of the Guild.
- The average pledge increased from \$26.50 (last Fall) to \$29.35 even though there was not a greatly increased number of large individual pledges (sums larger than \$50). The indications are that members are trying to pledge somewhat more than in the past.
- Listeners in translator communities (some quite new to the KSOR listening area) increased their representation among pledgers. The tally shows:

Main Carrier (non-translator) Listeners: 53% of pledges

Translator Listeners: 47% of pledges

Translator listeners pledged to the Marathon with the following representation:

% of Total number of pledges

Douglas County	8.0%
Josephine County	8.5%
Klamath Falls	6.0%
Coos County	11.0%
Curry County	3.0%
Del Norte County	3.5%
Siskiyou County	3.5%

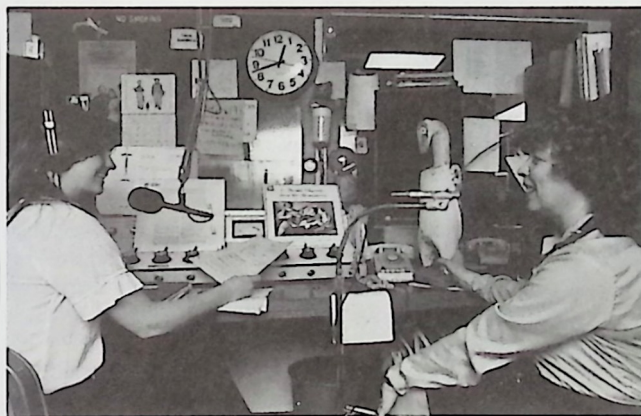
Along with the pledges came useful and interesting comments on KSOR programs. And with many pledge payments letters arrived that are eagerly being read by all the staff. After a Marathon we're really deluged with the paperwork created by the drive and we may well be slower in replying to your letters than we would prefer. But we do appreciate all of your comments and letters and will reply as soon as possible.

Perhaps the nicest part of the Marathon (apart from the ability to keep normal hours again) is to be found in these figures and the remarkable enthusiasm for KSOR they represent. This dramatic response to the continuing challenge of preserving public radio, the increasing strength of the commitment made by individual members, and the broad growth in both numbers of members and geographic distribution of members, are achievements in which all who care about this station's welfare can take real satisfaction.

Thanks for making it all happen!

Ronald Kramer
Director of Broadcast Activities

Photo courtesy of The Siskiyou



Traci Maltby and Gina Ing on the air for the Spring 1983 Marathon

KSOR LISTENERS GUILD

Carol Doty
President

Jean Francis
Secretary

TRUSTEES
Vera Lawson
John DuBay
Alice Sours
William Thorndike
Marylen Kocks

Ronald Kramer
Ex-officio
Director of Broadcast
Activities

Executive Committee
Officers of the Board
of Trustees and
Regional Representatives:

Joan Haley
Josephine County
Region

Fred Sohn
Douglas County
Region

William McGinnis
Del Norte County

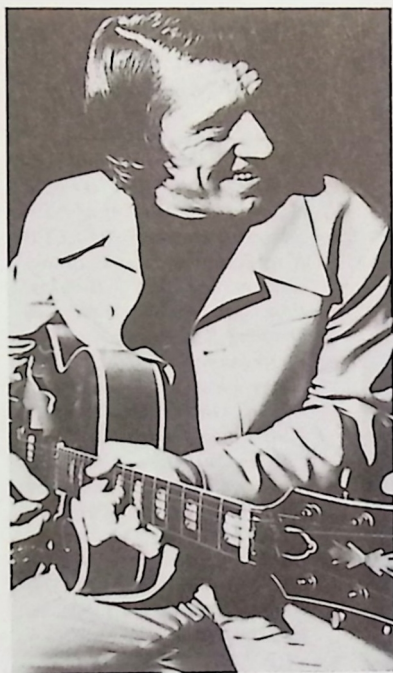
KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503) 482-6301.

KSOR GUIDE/JUNE 1983/3

Tal Farlow

"Farlow is one of the greatest guitarists to grace this planet, and now that he's quickly getting back into full form, his colleagues had better start wood-shedding."

Cliff Tinder, Down Beat



Tal Farlow will perform a benefit concert for KSOR on June 1. See details on page 43.

4/KSOR GUIDE/JUNE 1983

Superlatives abound as critics and musicians talk about Tal Farlow and his performance on the guitar. During his musical career, his six-year stint as guitarist in a trio with vibist Red Norvo and bassist Charles Mingus is probably his best known. He also played with Buddy DeFranco, Artie Shaw and others, and was billed as "The World's Greatest Jazz Guitarist" in the 1950s. He formed his own trio in 1958, just before he moved to Sea Bright on the New Jersey Shore. There, he eventually stopped commuting to perform in New York and began working primarily in his second vocation—sign painting, fitting in an occasional performance and enjoying teaching guitar to several young students.

His return to being active on the jazz scene a couple of years ago was prompted by a request from Lorenzo DeStefano that he perform publicly so that the performance could be filmed for a documentary about Farlow's life and musical career. The response to that concert and his response to the audience led to one engagement, then another, and now, Farlow is making the jazz circuit on a regular schedule and is recording on the Concord label.

Talmadge Farlow was born in Greensboro, North Carolina, on June 7, 1921, and sounds as if he began playing on June 8. Actually, he began playing the guitar when he was eight years old, and really became serious about jazz guitar when he was 22 after hearing Charlie Christian playing with Benny Goodman on a remote radio broadcast.

After several years of self-teaching and performing mostly in country-western bands, Farlow was urged into the active jazz arena by Jimmy Lyons, who was playing in Greensboro during World War II. Farlow played a few numbers with Lyons. "He was outstanding. I wondered what a guy like this was doing in Greensboro, North Carolina. He said he was a sign-painter." Lyons urged Farlow to leave sign-painting behind and play jazz guitar full-time. He did, but he brought with him a quality of the sign painting, "Some signs have snap!" So, too, with jazz. "You just loosen up and you can do what you want to do."

There was one thing Farlow couldn't do, however, that apparently caused him to become inactive—he couldn't read music. Once too often, he was embarrassed by someone insisting that he read. "That's when I got back to sign painting."

But now that Farlow has again left his sign painting behind, except for the "snap," his concerts and club dates are getting rave reviews.

And the guitar players are sitting in the front-row seats.

Kennedy's Children

by Ron Martell

"The times of drastic change are times of passion. We can never be fit and ready for that which is wholly new. We have to adjust ourselves, and every radical adjustment is a crisis in self-esteem: we undergo a test, we have to prove ourselves. A population subjected to drastic change is thus a population of misfits, and misfits live and breathe in an atmosphere of passion."

Eric Hoffer's epigram came to mind on viewing "Kennedy's Children," the new Actor's Workshop production now performing alternately at Cook's Tavern and the Vintage Inn in Ashland. Robert Patrick's script is a litany, a chorus for many voices, veterans of the turbulent 60's, who came to a sepulchral bar to drink, remember, and puzzle out those "Times of drastic change." One by one, they drift in: a veteran back from Vietnam, a disillusioned activist, devotees of many causes, from experimental theatre to J.F.K.'s Camelot to Marilyn Monroe.

Constantly shifting from one voice to another, "Kennedy's Children" leads us down many paths of memory as each character pursues her/his own story. Each character speaks to the audience in confidence but never acknowledges the others. This theatrical conceit, a model of the post-60's isolation, makes for a plotless performance, more musical than dramatic, more cubist than linear, as the same decade is viewed from many perspectives.

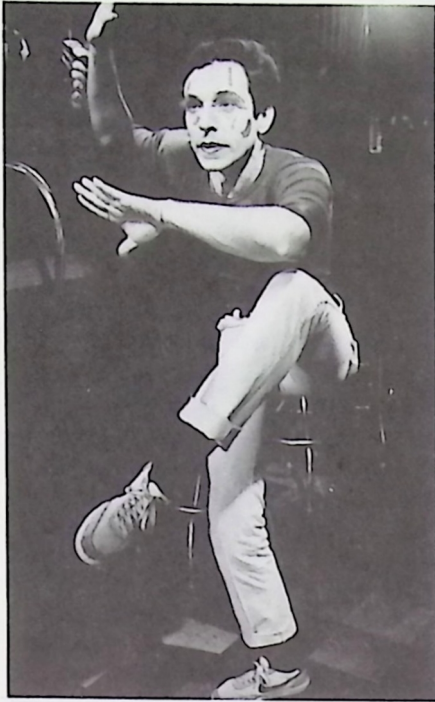
That director Michael Leberer has set his production in a real bar setting greatly enhances Patrick's script. Movement is limited, theatrics kept to a minimum. No



Photos by Helga Motley

The cast: (from top) Michael Leberer, director; Bonnie Talbert, Alison Grant, Cbet Nickerson & William Coyne.

lighting effects or set pieces separate actor from audience. The characters sit among the on-lookers, order drinks and move about telling their stories simply, directly to good effect. The words are all.



William Coyne as Sparger the actor

But the prodigious Patrick, author of innumerable plays, has offered a series of intricate, somewhat repetitive poetic monologues—no plot, few surprises or variation, the most difficult kind of material an actor can face. While the Actors' Workshop company (William Coyne, Alison Grant, Chet Nickerson, Bonnie Brown Talbert and director Leberer) are generally up to their material, they have yet to master it consistently.

The cast seemed ill at ease on opening night at the Vintage Inn. A constant flurry of unnecessary mime and gesture helped to bury the characterizations, not enhance them. Only Leberer himself, playing Robbie the ex-flower child, came through with a performance of poise, control and humor. But by Sunday afternoon at Cook's, the ensemble energy had grown, performances were more relaxed and less self conscious. I saw a different show at Cook's: strong, entertaining, humorous, touching.

Another factor contributing to this turn-for-the-better was the difference of settings for the show: the Vintage Inn and Cooks. The latter is to my mind far superior, as the long, narrow tavern allows for a visual focus and a certain bar-fly intimacy that the Inn, which its restaurant seating and ambience lacks. Cook's back bar mirror also allows onlookers an interesting perspective via the



Chet Nickerson

reflection. The traffic on Main Street also adds extra dimension, an often humorous collision between performance and happenstance: at the Sunday matinee, Sparger the actor, in a moment of terror and anger, sailed out the front door and smack into two other actors, Denis Arndt and John Aylward, on a break from a Shakespeare rehearsal. Such clashes only serve this production: Alison Grant's appearance at Cook's in a cascade of sunshine from the skylight above; Nickerson's veteran blasting away on a video game that talks back, even after he leaves it.

Alison Grant is luminous as Carla, the would-be successor to Marilyn Monroe. Her performance has strength and depth, vulnerability and panic. William Coyne as Sparger the actor, Chet Nickerson as Mark the ex-grunt and Bonnie Brown Talbert as Wanda, the social worker fixated on November 22, 1963, all offer solid performances, labors of love. Leberer's description of a civil rights march and Coyne's marvelous evocation of Sparger's encounter with a rag-tag theatre troupe are exceptional.

Leberer's direction takes an odd detour from his simple, theatrical-less viewpoint with a second-act introduction of "costumes" for various characters, each displaying the attire of the roles they played way-back-when. It's a pointless idea and somewhat distracting: Chet Nickerson is quite believable as the vet *until* he shows up in bogus combat mufti. Similarly, if Carla is to describe her feather boa, must the boa she does wear look far worse than the one she describes? Such disparities seem to indicate a half-hearted attempt to spice up the second act and a faint-heartedness that is uncalled for. The show is gripping enough without such time worn gimmicks. It's a minor cavil, though.

Questions of taste aside, what is significant about "Kennedy's Children" is Leberer's continuing refinement of his own theatrical vision, which has developed over the years into something personal and specific. How refreshing it is to encounter someone who actually pursues an artistic vision and sticks to it. His direction of last year's "A Child's Christmas in Wales," "The Trojan Women"

and "Geography Of A Horse Dreamer" used non-performance spaces and showed similar clarity and simplicity to the show at hand. The division between the theatrical and the everyday is defined not spacially but actively: those who reveal, who struggle and search are "on." Those who don't, aren't, be they actor or audience.

And speaking of audiences, the two I observed, both at the Vintage Inn and at Cook's, appeared quiet and contemplative, but responded warmly at each curtain call. During the intermission of each performance, several reminiscences about the sixties could be overheard: *Kennedy's Children* came both to perform and to witness.

Kennedy's Children will play Monday nights at Cook's Tavern during July.

Ron Martell is an actor/director who lives in Ashland. His radio program "Horse Tradin'" was heard on KSOR last autumn.



Alison Grant as Carla, the would-be successor to Marilyn Monroe.

The Harmonious Blacksmith

By Susan Spady

To step into the Takilma Forge and Wagon Works is to feel linear time coil into the chime of Jim Rich's great-grandmother's clock. Jim stands over his forge, heating a square iron shaft to a malleable temperature.

He pumps the elkhide and wood bellows that he constructed with his own hand-forged tacks, eight years ago when he first opened shop in Takilma. Racks of hand-forged tools grace the forge; horseshoes deck

the rough-hewn walls. Down to the Indian head buttons on the smith's colonial style shirt, every detail speaks not so much of preserving the past as of playing its timeless music for the pure joy of the sound.

I suddenly want to wad up my orange Gortex raincoat and stuff it in a corner. But I spot a few other betrayals of the present century: a can of WD40, the PVC pipe conducting air from bellows to tuyere, a tall Peugeot bicycle — the latter, however, becoming well-integrated by virtue of its rusty age. In deference to the morning chill, I retain my orange anachronism.



The smith removes the yellow-hot rod from the fire, places it on the anvil and flattens the end of it with a few deft blows. After another heat he splits the end of the rod with chisel and hammer, creating a fork. This will become the horns of a ram's head poker.

As the metal heats again, the glowing coals supersede all else. Walls, tools, the handbuilt wagon—all bathed in vague light from the high windows—recede to dimness. The smith's voice materializes out of the pungent smoke. "There's some primal fulfillment in working with fire." He draws out the horn to form a point. "And an atavistic connection with the first tool-makers—all the way back to the bone carvers, flint nappers, through the bronze forgers and early blacksmiths."

Returning the shaft to the coals, he continues. "This trade is probably thousands of years old. Teutonic or Celtic smiths would have used very similar tools." He carefully pumps the bellows. "An old Grecian urn shows artesans doing the same as I'm doing here—only in the nude. . . Not even a leather apron," he replies to my incredulity.

He closes the horns to protect them in subsequent heats, and bends the rod back on itself to form the ram's head. "This tradition has sustained every civilization since the iron age—until the blacksmith very

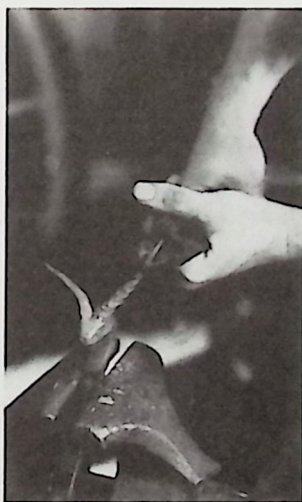
cleverly put himself out of business by setting up the industrial revolution."

Does he consider blacksmithing a craft or an art? "A craft," he says, "but it can be an art. Samuel Yellin, who did the iron-work in the National Cathedral in Washington, was the greatest blacksmith to ever work in the United States." With two face punches, something like nail sets but patterned on their tips, he gently taps the eyes, nose and mouth into the ram's face. "For Yellin, the art was taking a dead material and bringing it to life."

Jim watches the next heat, the work establishing its own Zen-like pace. He removes the poker head from the fire, bends out one horn, twists it. As it cools the metal deepens from yellow-white through yellow, orange, red, blood-red: colors flowing before the eyes like sand through the fingers.

Does he burn himself? "Regularly," he responds cheerfully. "It's the black heat that burns you. No one reaches for a red-hot iron." He places the poker head in the fire and, bare-handed, flicks the outlying coals toward the center. "Once, though, I jabbed my hand on one of these white-hot horns. Instant cauterization! And painless. The nerves must have been destroyed before they could send a message to the brain."

The second horn receives a twist; then each is heated and curled. After the ram is wire-brushed to remove any scale, it is



Photos by Elaine Barker

quenched in water to cool it for handling. The smith hangs it on the wall with the other members of the family, the broom and coal shovel handles, to check the resemblance. Like three gargoyles they peer down on their creator, their life-ness testifying to his art.

Near the rams, a newly wrought trivet rests on a ledge. "That's for the raffle tomorrow night," the smith explains. "We're raising money to complete the new community building." The trivet began as a flat iron bar that he shaped and hammer-welded into a ring, adding three legs and a leaf handle. Unlike the gold ring of Wagner's opera, forged by gnomes in the black clouds of the underworld and spreading a curse to all who obtain it, this ring will no doubt bring down manifold blessings on Takilma. It is one of the smith's many contributions to a community dependent more than most on mutual support and "making things happen." His stove shrouds prevent children from frying themselves on the Log Cabin School and Clinic wood stoves. One of his most unusual custom orders, a pair of stirrup holders, outfits an examination table at the Clinic.

What other unusual orders has he filled? A lectern for a church; a footstool for a classical guitarist; a music stand; and, for the veterinarian at Wildlife Safari in Winston, an elephant hoof nipper. He also makes fireplace cranes, skidding tongs for loggers, dinner bells, a plethora of hand tools, and

what he
t e r m s
" h o u s e
jewelry":
hinges, door
handles, coat
hooks, etc.
A music
stand, kit-
chen utensils
and fireplace
tools are
presently on
consignment
to Lithia
Creek Arts in
Ashland.

The smith

is shearing a rod into two-foot lengths, which he will shape into body hangers for a cart. Since he built his own wagon in 1978, and as he puts it, "began making my horse-shoeing rounds by real horse power," wagon-building has evolved into part of his livelihood. He orders wheels from an Amish outlet in Ohio, hickory shafts from Indiana, and a few other components. The ironwork he of course does at his forge. Some customers purchase their wagons at this stage of completion, along with detailed instructions on building the body and assembling the vehicles; others opt for the finished product.

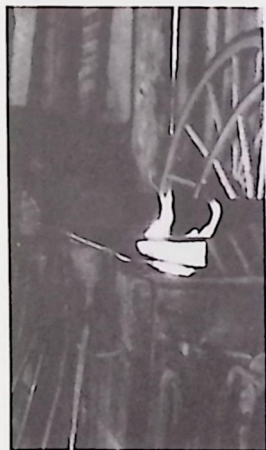
To flatten the end of a rod, he first bends it at a right angle and then "upsets" the metal by hammering directly on the cross section. It more or less squishes into a flat tab. This time it's less, for the iron has grown cool. "There are two things that send a blacksmith to hell," he says, returning the rod to the fire, "undercharging and hammering cold metal."

The tab is shaped, punched through first with a round punch, then square-punched on one side, and added to the pile. Does the smith always measure by eye? "Often that's all there's time for, before the metal cools. But somewhere around here I have a tape measure that's charred to illegibility up to inch seven." Here the line between craft and art is quite distinct; yet, the small variations from one hanger to the next delight the eye.

He locks a body hanger in a vice, sprays the unfinished end with WD40, and threads it with a die. "Lard is the more traditional lubricant," he comments, "and it works well, for people who eat pork. But there's no comparable kitchen by-product from soybeans."

I ask whether he has ever felt pressed to convert his shop to electricity. "someone with a trip hammer and gas welder can work faster than I can . . . but not twice as fast. And that kind of equipment is very expensive. The traditional tools are very efficient."

The wagon, which proceeds at an average pace of eight miles per hour when hitched to one or both of the smith's horses, may not appear to be an efficient tradition from our contemporary time warp. But he finds it



"An exhilarating alternative to OPEC-powered locomotion." Two beautifully matched Spanish mustangs, Hano (named after a Zuni pueblo) and Tacha (a Lakota Sioux word for "deer"), provide the rhythmic clomp of hoofbeats on pavement, while in the wagon, shoes hanging over the edge of the toolbox become kinetic chimes. Perhaps Handel composed "The Harmonious Blacksmith" from his Suite in E Major for harpsichord not to a singing blacksmith but to just such euphony.

Regardless of the inspiration for Handel's air, it should be this smith's theme song, for in addition to singing and playing recorder, he may be the only blacksmith on the planet who has built a harpsichord and plays it. Fourteen years ago, when he was producing records for Musical Heritage Society in New York and had not an inkling that he would end up in a trade as black as those records, he constructed the instrument from a kit.

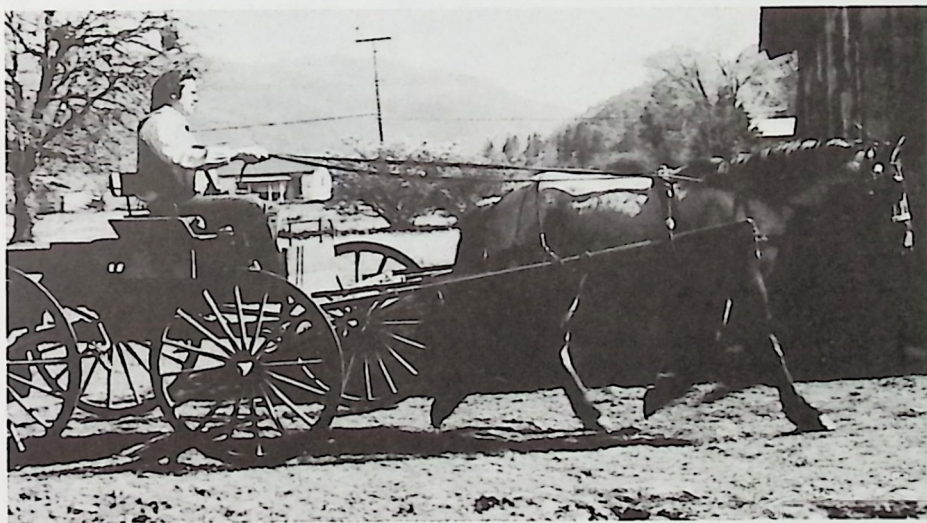
Not until several years later, while walking past a blacksmith shop during a visit to Pennsylvania, was he smitten. As he looked in the door he had two thoughts: "What in the world are those people doing?" and "I want to do that, too!" From his first day in David Weimer's shop in Somerset, Pennsylvania, he knew he had found his element. He finished Weimer's three-week class having made the tools he needed to

make more tools. "And I'm still making them," he adds.

He is still making music, as well as tools. He and classical guitarist Edward Hale are preparing a program of renaissance and baroque music, which they will be performing in Southern Oregon and Northern California during the summer. The guitarist, an instructor at Rogue Community College, and the smith are as sound a pair as hammer and anvil.

The great-grandmother clock, striking the hour with a sonorous chime that resounds back on itself, reminds the smith that he has a horse to trim. He loads his pouch with the necessary implements and wheels his bicycle through the huge double doors, swings them shut to reveal wrought iron hinges at least a yard long. There, high in the center of the doors, hangs a horsehead knocker incorporating a used shoe. "This shoe was made from an old auto coil spring," he notes, "And was worn by a horse that passed by here awhile ago." I am still hearing the clock, the vital confluence it strikes between past and present inside those doors.

Susan Spady is a writer of poetry and children's literature. She and her husband, classical guitarist Edward Hale, recently moved to Southern Oregon from Alaska, and are now living in Asbland.



Arts in the Park

by Becky Baker



Residents of Roseburg know it's time again for a very special event, when Stewart Park undergoes an artful transformation in the early summer.

The park, surrounding the Umpqua Valley Arts Center, is the home of the 15th Annual Arts Festival to be held the last weekend of this month on June 25 and June 26.

The outdoor festival is the largest and oldest of its kind in southern Oregon. "It's a way to draw the general population in to appreciate the arts in their community," asserts Douglas Beauchamp, Executive Director of the Umpqua Valley Arts Association. The Festival runs the gamut of the arts, holding something for art lovers of all ages, and many activities for those who just want to experience a fun event outside in the park. An outdoor stage provides a continuous background of entertainment—music, dancing and theatre—and a children's section with hands-on projects and special activities, allows parents to explore the Festival's exhibit and food booths freely while the children are occupied.

The exhibits of artists' work are the core of the Festival. Artists come from all over Oregon, as well as Washington and California, to bring their handmade crafts and artworks—weaving, pottery, photographs, drawings, paintings—to sell, with ten percent of their proceeds going to the Arts Association, which funds many arts programs in the Douglas County community.



Brothers of the Baladi

The Festival is not just another marketplace for any artist who feels like showing up around the end of June each year. Artists are selected by a juried process, which prevents the possibility of turning the Festival into merely a commercial venture. "We're looking for originality and creativity," says Beauchamp. "Most artists who apply get in because they realize that the selection process keeps the integrity of the Festival intact."

John Dodaro, Co-owner of the Village Gallery in Jacksonville, will be displaying his highly decorated, ethnic-design pottery for a second time this year, and is enthusiastic about the Festival in Roseburg. "It's a good show—supported well by the community," he says. The Festival is made possible through the donations of numerous local businesses. Festival Chairman Elaine Moriarty also coordinates the efforts of 150 volunteer workers.



Other returning artists include watercolorists Frank Tremel and Florence Jacoby, painters Ellen Gabehart and Dale Kurtz, and Michael Ballis, who will be exhibiting his woodwork.

The performing arts also have become an important part of the Festival in the last few years. Performances are held on a small outside sound stage overlooking the park. "People can just go sit on the grass and enjoy," says Lana Manahan, Performing Arts Coordinator. A variety of acts, ranging from modern dancers to classical guitarists will participate in the entertainment from opening to closing time on both Saturday and Sunday. This year's line-up includes many returning performers, such as the Community Festival Dancers, and the Brothers of the Baladi, whose mixed repertoire of Middle Eastern, Irish and folk music is very popular in Roseburg.

Performances will also be held inside the Arts Center gallery, with piano soloists and groups like the Canterbury Quartet, which specializes in four-voice 16th century "Madrigals."

"The performing arts in this kind of situation is up against the wall as far as money goes," says Monahan. "Support of a good performance needs to be acknowledged in financial terms."

Monahan boosts that fulfillment



for the performers with the help of a clown who roams throughout the booths accepting donations for a job well done by the performers.

And how can children enjoy all of the delights of the Festival? Children's Art Chairman, Jennifer Black, has taken special care to see that the Festival will be a memorable experience for children by coordinating a separate children's art section to introduce the younger set to the arts.

Nothing in the section is off-limits to the children. Instead, the emphasis focuses on hands-on activities, such as working with clay, leather and Indian beads, mask-making, and chocolate finger-painting. All of the exhibits are designed to be touched as well as seen.

"It's nice to see a child whose parents never let them paint getting absorbed in what they're doing," Black says. "The whole aim is to stimulate their senses." And every project, like the entire festival, is free.

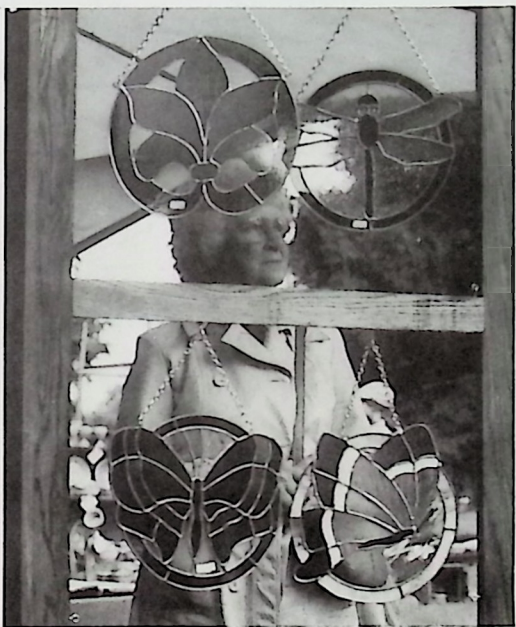
Special entertainment in the children's section is provided by magicians, puppet shows and storytellers. Performers like The Dragon Lady, alias June Kline, and her imaginary dragon are very popular. "The children really get into their stories," Black notes.

Children also get an opportunity to perform on Saturday during an "amateur hour" from 10 to 11:30 in the morning, when their talents blossom into dancing, singing and

performing skits on the Festival's main stage.

Last year's attendance was well over 5,000, and 55 artists' booths were scattered around the park. Beauchamp expects even more people to attend this year to enjoy the community's efforts. "The Festival is for all the people of Southern Oregon, not just those in Douglas County."

Becky Baker is a student at Southern Oregon State College where she studies communications and art.



A Trio of Interviews

Abstract, political and personal styles of expression rather than conformity to a single aesthetic concept are three words that both describe and distinguish the work of three Cuban artists whom I interviewed in Havana during July, 1982. Although Mirta Cerra, Ana Rosa Gutierrez and Juana Kessel also span three generations of time and are diverse in their artistic expression, each one is well integrated into post-revolutionary Cuban culture and socialist society. This is exemplified by their participation in numerous individual and collective art exhibitions, as well as their membership in three distinct government-sponsored art organizations: Profesionalizada, Union of Artists and Writers of Cuba, and the Saiz Youth Brigade.

I first met the painter and printmaker, Ana Rosa Gutierrez, by chance at Havana's Experimental Graphic Workshop, and she later introduced me to the painters, Mirta

Cerra and Juana Kessel. Each artist is committed to her own creative development since each one consistently paints and/or produces prints, exhibits and sells her work. Two of them also have a second professional career by which they earn a living: art supervision and art restoration.

The three women live near each other in the crowded section of old Havana amidst tall colonial style buildings. Their small apartments are crammed with the basic necessities, as well as with their paints and easels. During the interviews, I was particularly interested in learning about the circumstances that led to each woman's artistic and professional achievement, the differences in their stylistic development, and their present roles as artists within Cuban society.

This article is the first of a three-part series. Ed.



Profesionalizada:

Mirta
Cerra

Havana
1982

by Betty LaDuke

MIRTA Cerra's long creative life, which continues to span many generations of Cuba's political, social and cultural changes, is also reflected in her paintings that range in style from social realism to abstraction. With her independent spirit she was able to break away from the confinement of her early academic training and gradually develop a concept of creativity reinforcing as she strongly asserts, the "maintenance of one's own personality."

The tall beige walls of Mirta's long, narrow second floor studio apartment are brightened by accents of sunlight which filter in from the doors and windows that open upon a balcony overlooking a confusion of plants, clotheslines and neighborhood apartments. The interior color mood of her environment is also reflected in her recent paintings, a series of small canvases, composed of abstract and cubist fragmented shapes inspired by still life subjects such as plates, teapots, and fruit. They are displayed upon the apartment walls and are a strong

contrast to the sculptural forms of her early figurative paintings. At age 78 she still paints consistently, saying, "If I want to or I don't, I still must pick up the paintbrush."

Her enthusiasm for painting began, Mirta believes, soon after she was born in 1904. "As a small child, whenever I found a crayon, pencil or paper, I began to do something, to draw, to make dolls." She lived most of her early years with her parents, brother and sister in a small town outside Havana. Unlike her sister with whom she shares her present apartment in Havana, and who "also began art work, but never finished anything," Mirta persisted with her art studies through a scholarship in 1934 for study at the National Fine Arts School San Alejandro. Although she considers this period of study as a positive experience, "stimulated by the companionship of other art students and good teachers,"

Still Life



she felt that the academic approach to art was limiting. "If you leave the academic 'linea' or line, you are not appreciated."

The fine arts school was founded in Havana in 1818, but not until 1879 were women permitted to study there. The first enrollment of three women amongst 303 men grew to 123 women in 1884. The study of literature as well as art was encouraged for upper-class women, but at this time most career goals were expected to end with marriage. However, Mirta chose to continue painting.

Mirta's travel to Spain, Italy, and France was significant for her development since she says that the encouragement of her European friends helped her arrive at a "sense of self acceptance," and that "my work is art." She was also the recipient of another scholarship in the early 1940's to the Art Students League in New York where she studied graphics and sculpture. Soon after returning to Cuba, Mirta says, "I realized that painting would become my principal means of expression."

Her early canvases were inspired by the life of the *campesinos* or peasants from her childhood experiences, whom she painted in monumental, sculpture-like form. These paintings, approximately 30 by 40 inches in size, began to evolve into more personal groupings of people as in *Figures*, painted in 1954.

Gradually, as she became influenced by cubism, her work went through many thematic and stylistic changes, beginning with a series of images of boats, docks and fishing scenes, reflecting her Havana environment. By 1960, she began her most abstract work, utilizing the theme of stones, surface textures of walls including stains and collage surfaces. Mirta considers these paintings more "liberated" than her earlier figurative works. "One arrives at the point of realization that everything is interesting."

After this period she returned to more recognizable abstractions of her urban environment, inspired by the forms of old

Havana's narrow streets. The paintings show balconies and windows covered with decorative wrought-iron grillwork, fragmented by the intense light and shadow of the sun. Her present still-life abstractions emerge from this previous series of work. They reflect the complete liberty and joy she experiences as she applies paint to canvas. She also points out that each artistic style "possesses its own unique characteristics and value. Some people like abstract art, others do not," and as Mirta points to her figurative painting on the wall, she says with conviction, "Realism also has the same basic harmony of composition and abstract movement."

At age 78, thin, white-haired, with frail health, she continues to paint "what and how I want." She considers her work as "natural, simple, and not forced. If I don't paint certain days, I think about it. My model is my mind. One sees an image within, finds it of interest, and from this basis creates the work."

During her long career she has received much critical acclaim and recognition. She has participated in innumerable collective national and international exhibits, as well as having ten personal exhibits. She has also won many prizes and government awards. Besides exhibiting in Havana, her international list of personal shows include the New School, New York, and the United Nations' Club, Washington, D.C., in 1950, and the South America Gallery, New York, in 1953. Her work is also in the permanent collection of Cuba's National Art Museum.

Now, in more recent years, Mirta Cerra is one of 15 artists (five women and ten men), categorized by the Cuban government as "profesionalizada." This status, when conferred upon artists, means that they no longer need to have any other employment besides that of full-time artists. They receive a guaranteed government salary in return for a certain portion of their work.

Mirta Cerra, along with Amelia Pelaez (1896-1968), is recognized as a pioneer of modern Cuban art. They are the first generation of women artists beginning with the 1930's to participate in every major exhibit of Cuban art. In 1979, in honor of her 75th birthday, Mirta was given a major retrospective of her work at the National Art Museum in which over 100 paintings were exhibited.

Mirta continues to paint with enthusiasm and her affirmation of her own development

and contribution as an artist is transmitted by her comment: "I have benefited from the creativity of others. Others benefit from my creativity." The art critic Leopoldo Romanach writes in the 1979 catalog of her retrospective: Mirta Cerra is an artist of extraordinary merit that has maintained the rare condition of conserving her personality in her paintings, which are painted with the experience of an old master."

Betty LaDuke teaches art at Southern Oregon State College. She writes about art and artists from observations made during her travels.



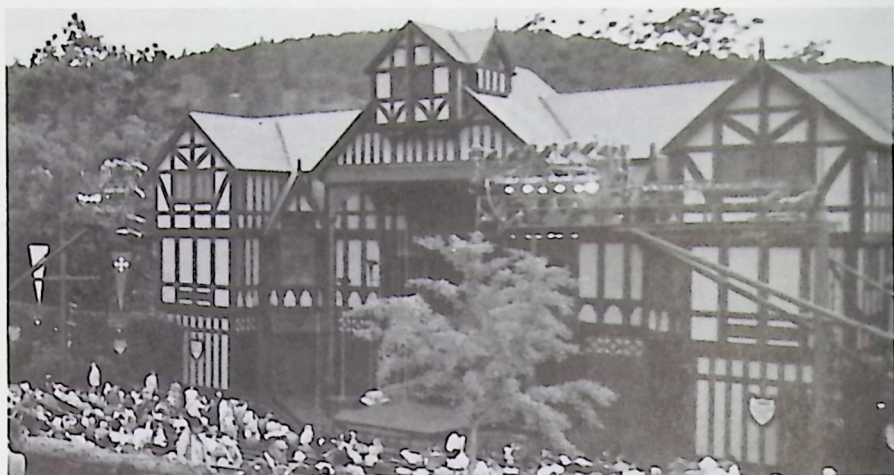
Figures Composition

"I would not trade places with any living thing."

Angus L. Bowmer, Founder
Oregon Shakespearean Festival

LIVE - from Ashland

THE OREGON SHAKESPEAREAN FESTIVAL



by Joe Kogel

The oldest Shakespearean Festival in the Western Hemisphere begins its 48th summer season on its historic outdoor Elizabethan Stage, and you can be there live on KSOR to experience the magic of opening night as KSOR simultaneously beams its signal to public radio stations nationwide via satellite.

One of Shakespeare's most popular comedies, *Much Ado About Nothing* will kick off the season on Tuesday, June 14. On successive Tuesdays, the other two Shakespearean plays the Festival is producing on its outdoor stage this summer, *Cymbeline* and *Richard III*, will also be broadcast live in stereo during the three-program series entitled *Live: The Oregon Shakespearean Festival!*

This is the seventh consecutive year that the opening night performance has been carried live by KSOR and broadcast in the western United States, and the fourth time it has been available via satellite to stations throughout the nation.

In addition to the play itself, the programs will include pre-curtain shows featuring interviews with actors, designers, directors, other production personnel, and scholars, and Elizabethan music performed by the Festival musicians.

A "Stump the Experts" segment will also be featured, as a panel of experts attempt to answer listeners' questions sent in from throughout the country.

The program will be co-hosted by KSOR Program Director John Baxter and Margaret Rubin, the Director of Information and Education for the Oregon Shakespearean Festival. Ms. Rubin has performed in many Festival productions dating back to the 1950s. Most recently, she played the lead role of Dolly Levi in Thornton Wilder's comedy, *The Matchmaker*, which ran during the Fall 1982 season and was revived this year's Spring season.

The Festival, perhaps the only major

performing arts organization in America not located in a large metropolitan area, was founded by the late Angus Bowmer in 1935. It began inauspiciously before a July 4th weekend crowd of 650. World War II halted the Festival's activities for six years, but since 1947, when the Festival reopened its doors, growth has been steady—and rapid.

By the 1960s, that very growth threatened the life of the theater. The 1,200 seat theater played to better than 100 percent attendance (with its standing room) for the length of the season, which then was only the month of August. The income from such a short season could not support the mounting production costs.

The solution was to build a second theater—an indoor theater—and to expand the playing season. The 600-seat Angus Bowmer Theater was built in 1970 for that very purpose. By 1977, the need for a third theater created the Black Swan, a small, experimental "black box" theater. In 1982, the Festival sold more than a quarter of a million tickets to the productions of 12 plays over the course of its eight-month season.

The Festival, under the artistic direction of Jerry Turner since the death of its founder, has been rewarded by the critics as well as its growing and loyal audiences. In a New York ceremony on June 5, it will receive the Antoinette Perry Award, better known as the Tony Award, for distinguished service to American theaters. The Festival was nominated for the award by Richard Coe, drama critic emeritus of *The Washington Post*, and was selected by a ballot vote of members of the American Theatre Critics Association.

Actors, directors, designers, and the Festival's resident composer, Todd Barton, have also won Dramalogue Critics awards each of the past several seasons.

The biggest fear of the KSOR staff producing the program under the direction of Ronald Kramer, is that the performances will be rained out—although that hasn't happened since KSOR began the live broadcasts. To prepare for such a predicament, the plays are recorded during their preview performances and, if necessary, those recordings can be used.

The first KSOR broadcast live from the outdoor stage was in 1977 and was carried over three Oregon stations via circuits leased from the phone company. Each year, those phone connections went to more stations on the West Coast, until 1980, when KSOR first broadcast via satellite. In addition to being able to reach more people, the satellite afforded higher quality transmission, as well as the capacity for stereo. Last year, 30 stations nationwide broadcast the programs.

The broadcast production requires the efforts of approximately 20 people. Technical assistance for the broadcast is provided by Aural Technology of Ashland. The microphone system used to broadcast the play without interference to the live audience was designed by Wahrenbrock Sound Associates using Crown PZM microphones.

Funding for the program is provided in part by Chevron USA and the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

Joe Kogel is an Ashland free-lance writer and a regular contributor to the Guide.

How to Submit Questions to "Stump-the-Experts"

Guide readers may submit questions to the "Stump-the-Experts" panel by writing a letter or postcard which includes the question and its answer. More than one question may be submitted. The letter or card should be addressed to:

**Shakespeare Quiz
P. O. Box 235
Ashland, OR 97520**

All who submit questions will receive a 1983 Souvenir Program booklet from the Oregon Shakespearean Festival. Those whose questions are used on the broadcast programs will receive a gift package which has traditionally included records and books.

PROGRAMS & SPECIALS AT A GLANCE

Ashland City Band Concerts return for an eighth season of old-fashioned band concerts live from Lithia Park. Under the direction of Raoul Maddox, the band performs show tunes, popular music, classics, and marches beginning Thursday, June 30, at 7:30 pm.

The Palo Alto Chamber Orchestra performs live in concert from the Southern Oregon State College Music Recital Hall. This special broadcast airs Friday, June 24 at 8 pm.

The Dallas Opera performs five productions from its 1982 season, with a variety of interviews and intermission features. The series airs Saturdays at 11 am, beginning June 11.

Live: The Oregon features three live b from the Festival's . Performed are "Mu "Cymbeline" and interviews with thea music, quizzes and c by KSOR, the series beginning June 14.

The Price of Silence following Live: Th each Tuesday eveni

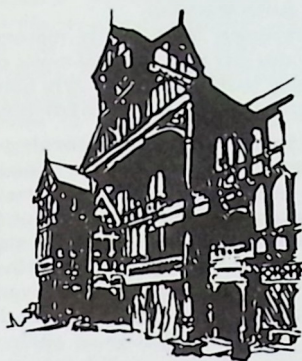
Sunday Supplement at KSOR, including the arts and current music. The program

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 About the Area
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
4:00 Siskiyou Music Hall	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
6:30 All Things Considered	2:00 American Orchestras	2:00 San Francisco Symphony	2:00 Segments
7:30 Bluegrass Music Concerts	4:00 About Books and Writers	4:00 Horizons	3:00 Eileen
9:30 Word Jazz	5:00 All Things Considered	5:00 All Things Considered	4:00 Mind Earth
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	4:30 Kids
	9:00 Lord of the Rings	9:00 Price of Silence	5:00 All Things Considered
	9:30 Jack Flanders	9:30 Stevie	6:30 Siskiyou Music Hall
	10:00 The Blues	10:00 Music from the Hearts of Space	9:00 Vintage
		11:00 Post Meridian	9:30 Talk
			10:00 Post Meridian

Shakespearean Festival
 adcasts of complete performances
 and outdoor summer season.
 m Ado About Nothing,"
 Richard III," presented with
 er personnel, authentic Elizabethan
 mer special segments. Produced
 airs Tuesdays at 8 pm,

will be heard immediately
Oregon Shakespearean Festival
 beginning June 14.

presents features produced
 profiles of composers, discussions on
 wents, and concerts of classical
 airs Sunday afternoons at 2 pm.



Wednesday	Thursday	Friday	Saturday
ing Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
News	12:00 KSOR News	12:00 KSOR News	11:00 Opera
ia!	2:00 Grand Piano	2:00 International Festival	3:00 Studs Terkel
Farrell	4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
g the	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
ord	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
ngs	9:00 New Letters on the Air	8:00 New York Philharmonic	8:00 A Mixed Bag
tered	9:30 Poems to a Listener	10:00 Jazz Album Preview	10:00 Jazz Alive!
ou	10:00 Possible Musics	10:45 Weekend Jazz	12:00 Weekend Jazz
Hall	11:30 Post Meridian		
Radio			
ory			
Meridian			

SUNDAY

*by date denotes composer's birthdate

7:00 am Anto Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

June 5 Pianist Jorg Demus performs Mozart's D Minor Fantasy; K. 397; Schubert's "Rosamunde Variations," Opus 142, No. 3; and works by Beethoven, Schumann, Mendelssohn and Brahms.

June 12 Wilder's Sonata No. 3 for Horn and Piano, and horn duets by Mozart are performed by soloists Herb Winslow and Kendell Betz, horns; Elsa Nilsson, violin; and Layton James, piano. Also featured is Brahms' Trio for Piano, Violin and Horn in E-flat Major, Opus 40.

June 19 The Smithsonian Chamber Players perform Vivaldi's Concerto in D Minor, Opus 3, No. 11; Marias' Suite from

"Alcinoe;" and concertos by Telemann and Handel.

June 26 Cellist Tanya Remenikova and pianist Alexander Braginsky perform Bloch's "Meditation Hebraique" for Cello and Piano; and works by Schumann, Schubert, Prokofiev and Shostakovich.

11:00 am Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

June 5 The San Francisco Opera with the first two parts in a complete **RING** by Wagner. Terry McEwen directs **Das Rheingold** and **Die Walkure**.

June 12 From the mythology of Wagner, the program views Sam and Dinah from Leonard Bernstein's **Trouble in Tahiti**.

June 19 Franco Alfano, best known for completing Puccini's **Turandot**, was also a popular opera composer in his day. This program previews a new production of his drama, **Resurrection**.

June 26 The Chicago Symphony performs with special guests at its summer home, Ravinia. James Levine directs.

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the **KSOR Listeners Guild**. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

- ☐ Composer/one year \$ _____
- ☐ Conductor/one year \$40
- ☐ Principle/one year \$30
- ☐ Regular/one year \$20
- ☐ Student/Senior/one year \$15

Make checks payable to:
KSOR Listeners Guild
1250 Siskiyou Blvd.
Ashland, OR 97520

Name _____

Address _____

Tel. _____

☐ My check is enclosed

I wish to use ☐ MasterCard ☐ Visa

Card No. _____

Expires _____

12:00 pm Chicago Symphony Orchestra
Sir Georg Solti is Music Director of the 92nd season of Concerts.

Production funded by Amoco.

June 5 Raymond Leppard guest conducts Britten's "An Occasional Overture" in C; "Stone Litany: Runes from a House of the Dead" by Maxwell Davies; Symphonic Poem, "Tintagel" by Bax; and Elgar's Symphony No. 1 in A-flat, Op. 55. Mezzo-soprano Jan DeGartani is featured as soloist.

June 12 Piano soloist Ivo Pogorelich performs Chopin's Piano Concerto No. 2 in F Minor, Op. 21. "Symphonie fantastique," Op. 14, by Berlioz is also performed. Claudio Abbado guest conducts.

June 19 Guest conductor Leonard Slatkin leads Finzi's "New Year Music;" Suite in A Minor for Flute & Strings by Telemann; and Symphony No. 11, Op. 103 ("The Year 1905"). Donald Peck, CSO Principal Flute, is featured soloist.

June 26 Larry Combs, CSO Principal Clarinet, performs Corigliano's Clarinet Concerto; and organist David Schrader performs Organ Concerto No. 16 in F by Handel. Mendelssohn's Symphony No. 3 in A Minor, Op. 56 ("Scottish") is also featured. Sir Georg Solti conducts.

2:00 pm Sunday Supplement

A series of features produced at KSOR, with profiles of composers, discussions on the arts and current events, and concerts of classical music.

4:00 pm Siskiyou Music Hall

June 5 SCHUBERT: Quintet in A, Op. 114, D. 667 ("Trout")

June 12 SCHUMANN: Symphony No. 1 in B-flat ("Spring")

June 19 J.S. BACH: Cantata No. 4, "Christ lag in Todesbanden"

June 26 MOZART: Mass in C, K. 317 ("Coronation")

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Bluegrass Music Concerts

Recorded at the 1981 and 1982 Bluegrass Music Festivals in Louisville, Kentucky, this in-concert program features performances by some of the country's finest bluegrass musicians, interviews and special segments.

June 5 Performers include J. D. Crowe and the New South; Hot Rize; Red Knuckles and the Trailblazers; Walt Michael and Company; and Ralph Stanley and the Clinch Mountain Boys.

June 12 Doyle Lawson and Quicksilver perform along with The Johnsons; Berline, Cray and Hickman; and DeDannan (Ireland)

June 19 Bill Monroe and the Bluegrass Boys perform with special guests Sam Bush, David Grisman, and Bryon Berline; plus Country Gazette, and the 1982 "Best New Bluegrass Band of the Year"

This program concludes the series.

Program Note: Following the conclusion of the Bluegrass Music Concerts series, KSOR will produce its own program of bluegrass and folk music beginning June 26.

9:00 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

10:00 pm Weekend Jazz

2:00 am Sign-Off



**Dinner
Cocktails
and Music**

Jun 1 Tal Farlow
KSOR BENEFIT

Jun 7 Ancient Future

Jun 19 Tom Dundee

Jul 7 Scott Cossu

Jul 13 Peter Rowan

Jul 18 Ramsey Lewis
on the Elizabethan Stage

JAZZMIN'S
Restaurant - Lounge
Opposite Post Office
488 0683

MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Anto Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am First Concert

Your host is Traci Maltby.

June 6 MENDELSSOHN: Symphony No. 8 in D

June 13 STRAUSS: Horn Concerto No. 2 in E-flat

June 20 RAVEL: Quartet in F

June 27 SCHUBERT: Symphony No. 9 in C ("The Great")

12:00 n KSOR News

2:00 pm American Orchestras:

Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the work performed, and their composers.

June 6 Gerald Schwarz conducts Suite No. 4 in D Major by Johann Sebastian Bach; Piano Concerto No. 24 in C Minor K. 491 by Mozart, with soloist Jeffrey Siegel; and Symphony No. 2 in D Major by Beethoven.

June 13 Leonard Slatkin conducts "Russian Easter Overture" by Rimsky-Korsakov; the world premiere performance of "Four Poems by Agueda Pizarro" by Joseph Schwanter with soprano Lucy Shelton; and Overture to "Ruy Blas" and Symphony No. 4 in A Major, ("Italian") both by Mendelssohn.

June 20 Leonard Slatkin conducts "Water Music" by Handel; Symphony No. 6 by Piston; and the Overture to "Tannhauser" by Wagner.

June 27 Leonard Slatkin conducts The Saint Louis Symphony Orchestra and Chorus, performing excerpts from Puccini's opera "Turandot." Featured soloists include sopranos Linda Kelm and Phyllis Bryn-Julson tenor Maurizio Frusoni, and bass Arnold Vokentaitis.

4:00 pm About Books and Writers with

Robert Cromie Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

June 6 Zbigniew Brzezinski, national security advisor in the Carter administration,

Specializing in Classical Records

Phone Orders • Special Orders
Shipped Anywhere in the
KSOR Listening Area!
"Call us when you hear it on KSOR"

(503) 779-0881

Ask for Pam

MAGNAVOX CENTER

117 N. CENTRAL • MEDFORD, OR. 97501

SERVING SOUTHERN OREGON AND NORTHERN CALIFORNIA SINCE 1945

discusses his book, "Power and Principle: Memoirs of the National Security Advisor, 1977-1981."

June 13 Lilli Palmer, internationally known film star, talks about "Night Music," her first thriller.

June 20 An interview with James Stewart about his book, "The Partners," an investigative report of some of the nation's biggest law firms.

June 27 John Chancellor, NBC news commentator, and Associated Press, Washington bureau chief Walter Meers offers an inside look at journalism in their new book, "The News Business."

4:30 pm Arts Features

5:00 pm All Things Considered

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

June 6 PROKOFIEV: Piano Concerto No. 4 in B-flat, Op. 53

June 13 DEVIENNE: Symphonie Concertante in G Major

June 20 DVORAK: Symphony No. 3 in E-flat, Op. 10

June 27 MACDOWELL: Twelve Virtuoso Studies, Op. 46

9:00 pm The Lord of the Rings

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of middle earth. Each episode is introduced by actress Tammy Grimes.

June 6 The House of Healing Aragorn sets out with Gandalf to face the Dark Lord before the gates of Mordor.

June 13 Mount Doom Gandalf and Aragorn battle with the forces of the Dark Lord while Frodo delivers the Ring to the Cracks of Doom.

June 20 The Return of The King Aragorn is crowned King of Gondor, and the Fellowship, reunited once more, sets out for Isengard to appraise Saruman's imprisonment.

June 27 Homeward Bound The hobbits continue their homeward journey, but troubles await at the Shire.

9:30 pm The Incredible Adventures of Jack Flanders Everyday reality fades into the realm of fantasy whenever young Jack Flanders sits in his overstuffed green velvet chair. This 10-part presentation of magic and adventure is an encore performance.

June 6 A Fine Day for Fromborks Jack comes face to face with the Pirate Queen, and a spectacular battle ensues.

June 13 Captain Jack and the Pirate Queen Joining forces with the Pirate Queen, Jack rides a winged vessel into the Dark Tower, the sorcerer's stronghold.

June 20 In the Land of the Talking Totems Attempting to free Little Freida from the Dark Tower, Jack finds himself trapped in a bewildering land of sorcery.

June 27 The Velvet Realm Captain Jack and the intrepid Blue Swallow set sail for the Velvet Realm—and unravel the mystery of the green chair.

10:00 pm The Blues

2:00 am Sign-Off

Have You Tried Chata Yet?

One of southern Oregon's most unique dining experiences, Chata (ha-ta) specializes in the unique cuisine of Eastern Europe. You'll find remarkably wonderful food served in a warm and comfortable atmosphere. Chata also offers an impressive selection of imported beers and Polish Vodkas. Join us before or after the theatre, we're just 5 miles from downtown Ashland.

Open Daily From 5 PM

1212 S. Pacific Hwy.
Talent, Oregon
535-2575



TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

June 7 RACHMANINOFF: Piano Sonata in B-flat Minor, Op. 36

June 14 GOLDMARK: Rustic Wedding Symphony

June 21 ELGAR: Falstaff, Symphonic Study, Op. 68

June 28 C.P.E. BACH: Concerto in G for Organ, Strings & Continuo

12:00 n KSOR News

TRIPPHOTOGRAPHY

- Portraits
- Model Portfolios
- Weddings
- Commercial

NANCY C. TRIPP

P. O. Box 1365
Ashland, OR
(503) 488-2801

2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

June 7 Guest conductor Wolfgang Sawallisch leads Schubert's Symphony No. 2, and Symphony No. 8, "The Great."

June 14 Cellist Michael Grebanier performs as soloist on Walton's Cello Concerto. Other works include French Suite (after Rameau) by Egk; and "Symphonia Domestica" by Strauss. Wolfgang Sawallisch guest conducts.

June 21 Edo de Waart conducts Ricercar from "The Musical Offering" by Bach-Webern; Berg's "Lulu" Suite; and Beethoven's Symphony No. 3, "Eroica". Soprano Kathryn Wright is featured soloist.

June 28 Works featured include Schumann's "Manfred" Overture; Concertante in B-flat by Haydn; "Dreams and Fantasies" by Sheinfeld; and "Roman Festivals" by Respighi. Edo de Waart conducts, with featured soloists Daniel Kobialka, violin; Peter Shelton, cello; William Bennett, oboe; and Stephen Paulson, bassoon.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

June 7 To the Beat of Latin Poetry
A survey of the unique voices of Hispanic-American poets from across the country.

June 14 Black Employees on Capitol Hill
A look at congressional employment practices where legislators are exempt from equal opportunity laws.

June 21 The Gormans: A Portrait of the Artists
Internationally-known Navajo artist R.C. Gorman and his father Carl talk about their life and art.

June 28 Black Youth Unemployment
An examination of the employment problems of black youths, including interviews with young people, parents, counselors, and political leaders.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 7 ADAM: Giselle

June 14 STAMITZ: Concerto in D for Viola and Orchestra

June 21 BEETHOVEN: sonata No. 32 in C Minor, Op. 111

June 28 IVES: Symphony No. 2

8:00 pm Live!

Oregon Shakespearean Festival

KSOR presents three live broadcasts of complete performances from the Oregon Shakespearean Festival's 43rd outdoor summer season. Pre-curtain features include interviews with actors, directors, Shakespeare scholars and theatre professionals, a synopsis of the play, and authentic Elizabethan music performed by the Festival's company of musicians. Also featured is the intermission "stump the experts" quiz, in which a panel of Scholars and theater experts attempts to answer questions submitted by listeners. The program will be co-hosted by KSOR Program Director John Baxter and Margaret Rubin, Director of Information and Education for the Festival.



June 14 Much

Ado About Nothing

In this romantic comedy, the path to happiness for two starry-eyed young people, Claudio and Hero, is barbed with imperfectly overheard plots which lead to equally mistaken plots of vengeance.

June 21 Cymbeline

Princess Imogen, daughter of King Cymbeline, overcomes the evil intents of her wicked stepmother, a deceitful Italian suitor, and the stubbornness, in this triumphant fairy tale of reconciliation, self-discovery and forgiveness.

June 28 Richard III

In this tale of villainy, one of Shakespeare's earliest works, an obsessed man becomes King Richard III by removing everyone between himself and the throne, all the while appearing to be the most trustworthy of characters.

Funded by Chevron USA and the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

Program Note: "The Price of Silence" episodes on June 14, 21 and 28 will be heard immediately following each Shakespearean Festival broadcast.

9:00 pm The Price of Silence

The shrill signal of nuclear emergency echoes worldwide when a Russian missile warhead mysteriously self-destructs. And only one man, top British intelligence agent Maxon, stands between peace and Armageddon.

Written by critically acclaimed novelist Stephen Barlay, this nine-part espionage thriller is produced by the British Broadcasting Corporation.

June 7 Limbo Maxon narrowly escapes arrest on charges of manslaughter. (Airs following Shakespeare specials on following dates:)

June 14 Pressure Point Maxon uncovers the real reason for the sudden nuclear alert—and realizes he must now work alone.

June 21 In the Know Maxon makes a startling discovery about the global early

warning system, as the Russians begin massive counter measures.

June 28 Crack Point With desperate Russians threatening further aggression, Maxon agonizes over disclosure of a terrible secret.

9:30 pm Stevie

Academy award-winning actress Glenda Jackson reprises her stunning stage and film performance as the witty and eccentric British poet, Stevie Smith. Legendary actress Mona Washbourne co-stars as Stevie's "Lion Aunt."

10:00 pm Music from the Hearts of Space

11:00 pm Post Meridian

Your late night companion, P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

W E D N E S D A Y

6:00 am Morning Edition

Funds for local broadcast provided by the Jackson County Federal Savings and Loan

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

- June 1** BEETHOVEN: Symphony No. 6 ("Pastorale")
- June 8** DAMASE: Sonata for Flute and Harp
- June 15** GRIEG: Piano Sonata in E Minor, Op. 7
- June 22** BEETHOVEN: Bagatelles, Op. 126
- June 29** DELIUS: Appalachia

12:00 n KSOR News



SUNTRIPS
OF CALIFORNIA

MAUI

NON STOP FROM SF

\$299

FROM

ROUND TRIP

Explorer Travel Service

521 E. MAIN • ASHLAND
488-0333

2:00 pm Segovia!

Local transmission funds provided by the Original Pepperoni Frizzbee Factory, Medford

A unique retrospective on the life and music of master guitarist Andres Segovia, hosted by Oscar Brand. The 13-part series, taped on location in Europe and the United States, features the Maestro himself as well as his closest colleagues and contemporaries. Complementing the half-hour programs are 30-minute presentations of rare archival and contemporary recordings by the Maestro.

June 1 The Teacher While Segovia conducts a master class in New York, we hear many views of the Maestro's teaching techniques. Segovia speaks of the value of teaching, his methods and his views of young guitarists.

June 8 The Bach Chaconne This program is an in-depth discussion of the famous work, its transcription for guitar and the controversy which arose when it was first played by Segovia.

June 15 The Instrument The intimate bond between Segovia and his guitar is examined. Segovia talks about his Ramirez and Hauser and the qualities necessary in a fine instrument. He also speaks about his desire to keep the guitar a solo instrument.

June 22 The Recordings Segovia discusses his early records, his style of performing then, and why he has come to hate the recording process. Also included are comments from Segovia's record producer, Israel Horowitz.

June 29 The Man The concluding program is an overview of Segovia as a human being. It includes his views of philosophy, religion, politics, family and friends, and most of all, music.

3:00 pm Eileen Farrell's American Popular Singers

Distinguished soprano Eileen Farrell explores the art of American popular singing with pianist and composer Loonis McGlohon in a 13-part series of hour-long programs.

June 1 Bobby Short, Part II Popular vocalist Bobby Short salutes Ivy Anderson and Ethel Waters by singing Anderson's "I Got It Bad" and "Rocks in my Bed," and Waters' "Black Diamond."

June 8 Marlono VerPlank Nightclub and recording star VerPlank sings selections by composers Hugh Martin and Alec Wilder.

June 15 Julius LaRosa Popular ballad singer LaRosa offers a special salute to contemporary songwriters, including Carol King, Carol Bayer Sager and Melissa Manchester.

June 22 Joo Williams, Part I Williams demonstrates his versatility as a blues and ballad singer with a medley of favorites, including "April in Paris" and "Say it Ain't So."

June 28 Maxine Sullivan, Part II Jazz star Sullivan offers stirring renditions of Johnny Mercer's "Skylark" and "Butterfly," then joins Farrell for intimate collaborations of "Molly Malone" and "Annie Laurie."

4:00 pm Minding the Earth

June 1 Muddling Toward Frugality Warren Johnson and Garrett Hardin give some ideas on what the future may hold, and discuss the right direction for that future.

June 8 Anapurna and Environmental Cancer Arlene Blum, leader of the women's expedition to climb Anapurna, explains why a woman's place is on top, and also tells what she has learned from her research as an environmental biochemist.

June 15 Bioregionalism Peter Berg, founder of Planet Drum Foundation, discusses the possibilities for living according to biological rather than political boundaries.

June 22 Evolution and Culture Garrett Hardin, Paul Shepard and David Brower summarize the evolutionary history of maid, body, and the human spirit.

June 29 Butterflies Steevanne Auerbach, founder of Butterfly Lovers International, and entomologist Larry Orzak talk about the unique role butterflies play in an ecosystem and what their survival means to humans.

4:30 KidsWord

A small revolving cast of youngsters between the ages of eight and twelve join host and producer Glenda Donovan to present lively entertainment for children of all ages, based on the oral tradition of storytelling, ethnic folktales, games, riddles, dramatizations, music, original poetry, and discussions drawn from the theme of the week.

June 1 Tom McCabe, children's playwright, actor and teacher, reads his story, **Malache the Leprechaun**, to elaborate on the theme of the week, "Being Different." The Armenian Folktale **Shrovetide**, by author Virgina Tashjian, will be dramatized by this week's cast.

June 8 Host Glenda Donovan and kids dip into the secret realm of "Hocus-pocus." Guest Jerry Vovcsko hushes his audience with his story of magic, **Abl Yoyo**, along with songs and riddles, and the folktale **Silverhooves** is dramatized.

June 15 The theme of "Folk Heroines" is highlighted by Jerry Vovcsko's singing, poems and riddles.

June 22 Folk artist Willy Claflin spins the story of **Cinderella and the Uglifies Bears** from his **Fractured Fairy Tales**.

June 29 Storyteller Sara deBeer shares her knowledge of legendary pranksters, and tells an African "Anansi" tale.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 1 FAURE: Pelleas et Melisande Suite

June 8 TCHAIKOVSKY: Piano Concerto No. 1

June 15 BRAHMS: Concerto in A Minor, Op. 102 ("Double")

June 22 ENESCO: Sonata No. 3 in A Minor, Op. 25

June 29 MOZART: Cassation No. 1 in G, K. 63

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Antiochian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

June 2 SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78 ("Organ")

June 9 J.C. BACH: Harpsichord Concerto No. 16 in B-flat

June 16 PURCELL: Come Ye Sons of Art

June 23 PROKOFIEV: Peter and the Wolf, Op. 67

June 30 SCHUMANN: Piano Sonata No. 1 in F-sharp Minor, Op. 11

12:00 n KSOR News

2:00 pm Grand Piano

Master pianists and promising young musicians are featured in this series surveying piano literature and performances in this country and abroad. Hosted by NPR's Fred Calland.

June 2 Rosalyn Tureck performs an all-Bach program including "Capriccio on the Departure of a Beloved Brother" and Prelude and Fugue in G Major from Book II of "The Well Tempered Clavier."

June 9 Raymond Lewenthal is featured in works by Mozart, Schumann, Mendelssohn, Scriabin and Chopin.

June 16 Santos Ojeda performs Ginastera's "Sonata para Piano," Bartok's "Out of Doors," and Chopin's Fantasy in F Minor, Opus 49. Sylvia Kersenbaum performs Schumann's "Carnaval," Opus 9; Scriabin's Nocturne for One Hand, Opus 9; and Three Argentine Dances by Ginastera.

June 23 Grant Johannessen performs works by Mozart, Schumann, Debussy, Chopin, Ravel and Poulenc.

June 30 Ralph Votapek performs works by Haydn, Schumann, Faure, Prokofiev, Mendelssohn, Gershwin and Scriabin.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Blue Star Gallery, Ashland.

32/KSOR GUIDE/JUNE 1983

June 2 Thinking Reverently Henryk Skolimowski, professor of philosophy at the University of Michigan and author of **Eco-Philosophy: Designing New Tactics for Living**, argues that we need to fundamentally re-orient our thinking about nature and society and points the way toward a "reverential thinking" that can restore the lost balance in our relationship with our environment.

June 9 Inner Learning, Inner Knowing In the 1970's Barry and Suzi Kaufman gained national attention for their unorthodox and effective way of lovingly healing their young son, then diagnosed as incurably autistic. Barry, author of **Son-Rise** and **A Sense of Warning**, talks about their work with developmentally handicapped children, and their encounter with the strange and wonderful teacher who taught them to cultivate their "inner knowledge" and see the world anew.

June 16 The Next Step Marilyn Ferguson, author of **The Aquarian Conspiracy**, and vision therapist Ray Gottlieb describe ways to manifest love and power in the midst of everyday life.

June 23 To Change Our Minds A trip through the nether realms of mind altering substances—the myths, the magic and the massage of the drug experience are explored with Cynthia Palmer and Michael Horowitz, directors of the Fitz Hugh Ludlow Memorial Library, the only library in the world exclusively devoted to the literature of mind-altering drugs. Other cultures have created sacred rituals using natural mind altering drug substances to tap into the deeper realms of the psyche, explore the spiritual and supernatural in order to bring vision to life. Palmer and Horowitz explain why our culture has denigrated such activity as primitive and without practical value, as they describe some of the true life adventures from their book, **Shaman Woman, Mainline Lady**.

June 30 Nurturing Life: Return of the Goddess Vicki Noble, author of **Motherpeace: A Way to the Goddess through Myth, Art, and Tarot**, offers a way to make contact with the "Goddess" within, opening new horizons of awareness.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 2 KHACHATURIAN: Piano Concerto (1936)

June 9 DUSSEK: Sonata in F Minor, Op. 77 (L'invocation")

June 16 ORFF: Carmina Bruana

June 23 FANTINI: Six Sonatas for trumpet and organ

June 30 BEETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37

9:00 pm New Letters on the Air

Local broadcast funded by Bloomsbury Books of Ashland.

9:30 pm Poems to a Listener

This new series features readings and conversations with contemporary poets. Each program moves through a developing sequence of poems interconnected by dialogue, narration or commentary.

June 2 Paul Smyth, author of conversations (University of Georgia Press), reads poetry which links the story of Genesis with both negative and positive aspects of contemporary history.

June 9 Cherokee poet Gogiski (Carroll Arnett), author of *South Line* (The Elizabeth Press), recites poetry both in Cherokee and English, and talks about his relationship with animals.

June 16 The British poet, John Silkenfeed, reads from his *Selected Poems* (Routledge & Kegan Paul) and considers human arrogance and human aggression toward the world.

June 23 Ruth Whitman reads from *Permanent Address* (Alice James Brooks) and suggests that a poem should seem to become what it describes.

June 30 Robert Francis, reading from his *Collected Poems, 1936-1976* (Univ. of Massachusetts Press), gives us poetry on apples, old age, war, and the weather.

10:00 pm Dolby Alignment Tone

10:01 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off



And the band plays on . . .

Seven evenings of old-fashioned band concerts will be available to listeners this summer as KSOR broadcasts the Ashland City Band Concerts live and in stereo Thursday evenings this summer beginning June 30. The programs will air at 7:30 p.m.

The traditional July 4th afternoon performance will also be heard on KSOR as the band plays its early afternoon concert during Ashland's Independence Day festivities.

Under the baton of Raoul Maddox, the Band's summer programs will include marches, show tunes, classics, and popular music. The Ashland City Band performs to large, enthusiastic audiences which sit on the grassy hillside in front of the Butler Bandshell in Ashland's Lithia Park.

"The broadcasts take these fun concerts to listeners in our region who can't get to Lithia Park every week for the band performances," says KSOR's Program Director John Baxter. "The programs sort of make you want to pack a picnic basket and get out in the backyard to listen to the radio."

Funding for the production of the 1983 concert broadcasts is provided in part by the Ashland Hills Inn.

*Thursdays at 7:30 p.m.
beginning June 30*

FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

June 3 SHOSTAKOVICH: Quartet in F-sharp Major, Op. 142

June 10 OCKEGHEM: Missa Au travail suis

June 17 DVORAK: The American Flag, Op. 102

June 24 D'INDY: Symphony on a French Mountain Air, Op. 25

12:00 n KSOR News

2:00 pm International Festival

June 3 RIAS, Berlin The Berlin Philharmonic Orchestra performs Symphony No. 5 in B-flat by Bruckner. Eugen Jochum conducts.

June 10 Sendor Frales Berlin The Twelve Cellists of the Berlin Philharmonic Orchestra perform "Sonata a due chori" by Antonio Bertali; "Melodia-Ritmica," Op. 59, No. 1 by Helmut Eder; "Frotres" by Arvo Part; "Windungen (Retours)" by Naom Sheriff; "Bachianas Brasileiras" No. 1 by Villa-Lobos; "Blues, Espagnola, Rumba" by Boris Blacher; "The Gospel Train," arranged by Gerhard

Roither; The Beatles' "Yesterday"; Finale from Divertimento in D by Haydn; and "Grave minuetto," from Concerto Grosso No. 2 in C Minor, by A. Scarlatti.

June 17 Sudddeutscher Rundfunk (South German Radio) The Stuttgart Radio Symphony Orchestra, conducted by Hans Werner Henze, performs two works by Wagner, Prelude & "Liebestad" ("Love-Death") from "Tristan und Isolde," and Five "Wesendonck" Songs; and Henze's "Tristan-Preludes for Piano, Tape & Orchestra."

June 24 RIAS, Berlin The Berlin Radio Symphony Orchestra & Men's Chorus, conducted by Gerd Albrecht, perform Liszt's "Two Legends: Saint Francis of Paola Walking on the Waters;" "Saint Francis of Assisi Preaching to the Birds," and "Saint Francis of Assisi's Song to the Sun;" and Strauss' "Also sprach Zarathustra," Op. 30. Featured as soloist if Walton Gronroos, baritone.

4:00 pm Jazz at the Institute

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

Greet Your Neighbors in Southern Oregon and Northern California



Nothing compares to a genuine, old-fashioned visit by a Welcome Wagon Representative. It's a down-to-earth greeting that everyone will appreciate. A basket of gifts and helpful information...truly a traditional spirit of hospitality for making everyone feel special.

Clip and mail this coupon to: Jo Tegge

Field Manager
1780 Taney Street
Eugene, OR 97402

Newcomer: _____

Address: _____

City: _____

Zip: _____

Phone: _____

☐ moved ☐ engaged ☐ new parents

June 3 Slam Stewart & Major Holley

Two bass players: the first, a past member of Art Tatum and Benny Goodman groups; the second, a former Detroit bus driver who was influenced by the first. Slam Stewart and Major Holley both hum along with their bowing, eliminating the necessity of hiring a vocalist. Backed up by the Earl van Dyke Trio.

June 10 Harold McKinney Ensemble

Harold McKinney set out to be a classical pianist, but Detroit's fertile jazz scene showed him the other side of the piano tradition. McKinney's compositions include elements of both musical styles.

June 17 Sippie Wallace I Sippie Wallace

the "Texas Nightingale," was once second only to Bessie Smith in record sales. These sides featured jazz greats of the 1920's and 30's from Louis Armstrong on down. She's now 84 and still singing her old hits like "Mighty Tight Woman." Backing her is a band led by Jelly Roll Morton expert Jim Dapogny.

June 24 Sippie Wallace II

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 3 BRAHMS: Concerto for Violin and Orchestra in D, Op. 77

June 10 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

June 17 TCHAIKOVSKY: Symphony No. 6 in B Minor, ("Pathetique")

June 24 J.S. BACH: Partita No. 1 in B-flat

8:00 pm June 24 only

The Palo Alto Chamber Orchestra

The Orchestra performs in concert, live from the Southern Oregon State College Music Recital Hall. Pre-empting New York Philharmonic.

8:00 pm New York Philharmonic

June 3 Zubin Mehta conducts this all-Wagner program. Works include Wesendonck Songs; excerpts from "Die Meistersinger von Nurnburg;" "Lohengrin;" and "Tannhauser." Soprano Hildegard Behrens is featured as soloist.

June 10 Zubin Mehta and guest Witold Lutoslawski conduct this all-Lutoslawski program, with "Novelette;" Cello Concerto; and Concerto for Orchestra. Featured soloist is Roman Jablonski, cello.

June 17 Soloist Stanley Drucker performs Clarinet Concerto by Copland. Other works include Bartok's "Miraculous Mandarin;" and Symphony No. 1 in C, Op. 68 by Brahms, conducted by Zubin Mehta.

June 24 Pre-empted by the Palo Alto Chamber Orchestra concert.

10:00 pm Jazz Album Preview

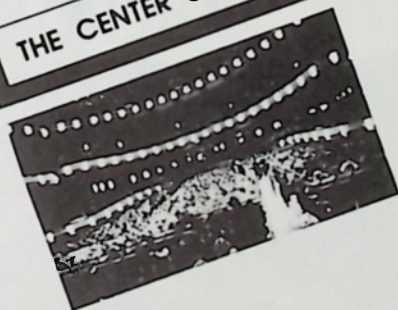
Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

10:45 pm Weekend Jazz

2:00 am Sign-Off

*Splashy
Classy
Remarkable*

THE CENTER OF THE CENTURY!



Fall Brochure Available Now!

For your copy send a postcard to:

**Luke Bandle
Hult Center for
Performing Arts
One Eugene Center
Eugene, OR 97401**



HULT CENTER
for the Performing Arts
EUGENE, OREGON

**For Ticket Info:
(503) 687-5000**

SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley.

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

June 4 King Cole on Six Labels Some early recordings by the group which went from obscurity to fame in a few short years.

June 11 Duos Legendary jazz duos such as Lonnie Johnson and Blind Willie Dunn, and Pete Johnson and Albert Ammons perform a medley of classics, including "A Handful of Bills" and "Walkin' Boogie."

June 18 The Duke at Carnegie Classic recordings of Duke Ellington's 1947 Carnegie Hall performances, including "Theme Medley," "Harlem Airshaft" and "Triple Play," illustrate this dynamic artist's versatility.

June 25 Small Groups from Big Bands

Classic recordings of "Whisperings" by the Benny Goodman Quartet, "Tea for Two" by the Ray McKinley Quartet, and "Stompin' at The Savoy" by the Gene Krupa Trio comprise a hard swinging musical medley.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Lyric Opera of Chicago

Production funded by Beatrice Foods. Local broadcast funded by Sun Studs, Inc., of Roseburg.

June 4 Madam Butterfly (in Italian, 2 acts) by Giacomo Puccini is conducted by Miguel Gomez-Martinez. Cast includes Elena Mauti-Nunziata as Madam Butterfly; Giuliano Ciannella as B.F. Pinkerton; Sesto Bruscantini as Sharpless; Elena Zilio as Suzuki; and Florindo Andreolli as Goro.



THE DALLAS OPERA

From

NATIONAL PUBLIC RADIO

Production funded by Beatrice Foods.

Local broadcast funded by Sun Studs, Inc., of Roseburg.

11:00 am The Dallas Opera

The Dallas Opera, directed by Maestro Nicola Rescigno, performs five productions from its 1982 season. Hosted by Fred Calland, the series brings listeners a variety of fascinating interviews and intermission features.

June 11 Nicola Rescigno conducts Donizetti's "Lucia de Lammermoor" with Ruth Welting in the title role, Alfredo Kraus as Edgardo, Lorenzo Saccomani as Enrico and Mario Rinaudi as Raimondo.

June 18 Berislav Klobucar conducts

Richard Strauss' "Der Rosenkavalier" with Elizabeth Soderstrom as the Marschallin, Katherine Ciesinski as Octavian, Manfred Jungwirth as Baron Ochs, and Constanza Cuccaro as Sophie.

June 25 Nicola Rescigno conducts Puccini's "Gianni Schicchi" with Paolo Montarsolo in the title role, Maria Spacagna as Lauretta, Misha Raitzin as Rinuccio, Jean Kraft as Zita, and William Wildermann as Simone; and Leoncavallo's "Pagliacci" with James McCracken as Canio, Patricia Craig as Nedda, and Piero De Palma as Beppe.

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

4:00 pm Siskiyou Music Hall

June 4 HANDEL: The Utrecht Jubilate

June 11 PAINE: Mass in D

June 18 HALFFTER: Concerto for Guitar and Orchestra

June 25 HAYDN: Symphony No. 93 in D

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

June 4 Jaki Byard / Eric Kloss Duo & Roadwork Ahead The new group Roadwork Ahead and a duo performance by pianists Jaki Byard and saxophonist Eric Kloss are featured.

June 11 Buddy De Franco, Tal Farlow and George Duvivier Three outstanding virtuosos: clarinetist Buddy de Franco, guitarist Tal Farlow and bassist George Duvivier, unite in an exciting one-time-only trio performance.

June 18 Betty Carter Trio Jazz singer Betty Carter joins her trio, including pianist Khalid Moss, for an uplifting and unique rendition of original and standard compositions.

June 25 Tribute to Chano Pozo Trumpeter Dizzy Gillespie, saxophonist Paquito D'Rivera, percussionist Daniel Ponce and others headline an all-star tribute to legendary Cuban conga drummer Chano Pozo.

12:00 m Weekend Jazz

2:00 am Sign-Off



Buoso's family discovers that they have been disinherited in The Dallas Opera's "Gianni Schicchi".

©1979 Stephen H. Greenleaf
Reprinted with permission

Grave Error

Stephen Greenleaf, a resident of Ashland, has published four detective novels—*Grave Error*, *Death Bed*, *State's Evidence*, and, just out, *Fatal Obsession*.

The following passage, excerpted from the first chapter of Grave Error introduces Greenleaf's disenchanted San Francisco detective, John Marshall Tanner.

Clients come and go. Most of the ones who find their way to my office come in as faceless names and go out as nameless faces, with burdens I am not equipped to lighten. From here they disappear into obscurity's mists, to play solitaire with their psychoses until someone takes the deck away. A few return, of course, like the man who arrives at my office at eight a.m. on the first Saturday of every month and paces the floor with the brutal grace of a caged baboon as he tells me of the conspiracy to drive him insane. The conspirators include his foster parents, the mayor of Brisbane, the telephone company, a female newscaster, and a bus driver on the 47 Union run. Or like the lady who shows up periodically to inform me that she wants to divorce her husband, the man who feeds the monkeys at the city zoo, on the grounds of infidelity. The lady is sixty-three and has never been married. I doubt that she has seen the zoo.

In return for whatever services I perform for these people I am paid only in the scrip of self-congratulation. My more material needs are met by other clients—mostly small businesses and law firms that can afford me on a daily rate, if I hold down the

expenses. I track down employees who've absconded with the secret process and find witnesses to everything from wrecks to wills. Once in a while I'm asked to put a skeleton in someone's closet, or to help drag one out. The investigator's trade is short on glamour and long on moral ambiguity. As proof of this: the California Business and Professions Code lumps it in with collection agents and insurance adjustors.

I was back in the office for the first time in a week. I'd been down in Los Angeles, staring at flocked wallpaper in a downtown hotel, waiting to give defense testimony in a murder trial. I'm a good witness. I know what's important and what isn't, when to equivocate and when not to, and when to answer before the other side can object and when to keep quiet so the lawyers can earn their keep. But this trip I had wasted my time. The judge ruled a story I was about to tell was inadmissible hearsay, and I was on my way home ten minutes after taking the witness stand.

It was good to be back in a city where the air doesn't make you wonder if the ocean has just fermented, but I was getting impatient. The client I was waiting for was late. I

stayed put though, because this client was a celebrity . . . or at least the wife of one. And I was curious.

The client was Jacqueline Nelson and she was married to the most powerful consumer advocate in the country. Her husband's story was as familiar as *The Three Bears*. In the past ten years Roland Nelson had built up a network of hundreds of volunteers, guided by a professional staff, which peeked and poked and peered and pried until it rendered the political and industrial establishments carbuncular.

Nelson's most recent report had been published just before I left for Los Angeles. It charged a major drug company with suppressing test results in order to market a pill that allegedly prevented cancer of the colon. Not only didn't the pill do what it was supposed to, it significantly elevated the blood pressure in over half the people who took it. A few days after Nelson's study came out, the stockholders of the drug company had removed the entire management and board of directors and replaced them with people recommended by Roland Nelson. The new board immediately voted to contribute all profits from sales of the worthless drug to Nelson and his Institute for Consumer Awareness.

I was wondering what Nelson's wife wanted with a private investigator when voices buzzed in the outer office. A

moment later Peggy peeked in to tell me Mrs. Nelson had arrived.

I motioned for Peggy to come in and sit down. She had been on the phone when I got to the office and there were some things I wanted to go over before I saw Mrs. Nelson.

Peggy pulled up a chair and I asked if she wanted some coffee. She hesitated, then nodded. Peggy wasn't big on chitchat. I went over to the little black coffee machine and poured some coffee into a cup that looked like a soup can. Then I apologized for dragging her in on Sunday. She said it didn't matter.

"How was Los Angeles?" she asked.

"Noisome. How was the city?"

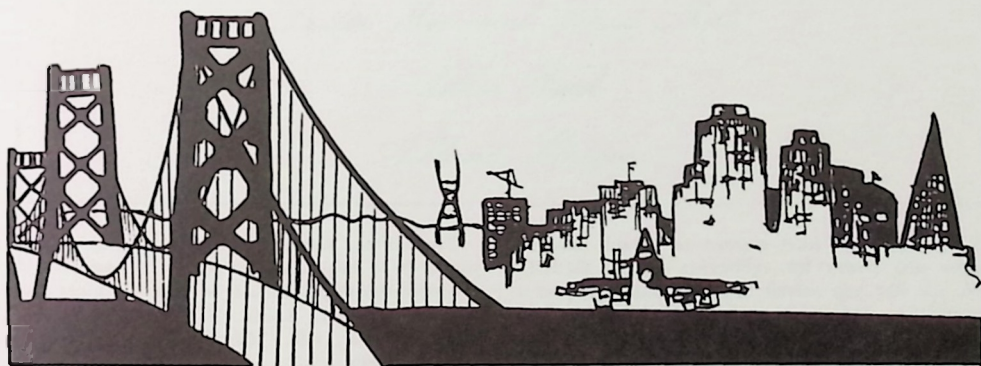
"Tiresome."

"Any calls I should know about?"

"Not really. George Lacy wants to know if you ever tracked down that man from Chicago. Butler, I think his name was."

"I found him and I called George and told him so before I left. He must have washed down his eggs with a couple of martinis this morning. Better send him a letter. Anything else?"

"The usual. Basil Kraft says he'll pay you for sure next week. Mr. Minasian wants you to meet his sister when she gets to town; he's sure the two of you will make beautiful music together. Armenian music, presumably. Oh, and Sam Jacobs wanted you to know that his client got off with



Art by Marie Baxter

manslaughter thanks to the witness you turned up. The rest just left their names."

"Have you ever seen Minasian's sister?" I asked.

"No."

"Have you ever seen Minasian?"

Peggy nodded.

"He's prettier than his sister."

* * *

Peggy took off her glasses and closed her eyes and pinched the bridge of her nose and slumped further into the chair. "What's the problem?" I asked.

"Nothing. Just a mood."

"I didn't know you allowed yourself moods."

"I don't usually. Not on company time," she said stiffly and got up to leave.

"Want to talk about it?"

"No. You're stalling, Mr. Tanner," Peggy said as she reached the door to the outer office.

"What?"

"Stalling. Mrs. Nelson's been out there for ten minutes and you're in here making small talk to avoid having to see her."

"That's not it."

"Then what?"

"She was late."

"So? Half your clients are lucky to stumble in on the same week as their appointment, let alone the same hour."

"They have excuses. Mrs. Nelson doesn't."

"How do you know? You haven't even met her."

"I don't have to meet her to know she doesn't have the kind of excuses I'm talking about."

Peggy shook her head. "You just don't like rich people," she said. "I've noticed that before." With that she pulled the door open and went back to her desk.

The fog had lifted and the afternoon sunlight squeezed through the Venetian blinds and splashed against the wall. A thousand chips of dust twinkled in the shafts of light and drifted to the floor like the petals of a dying rose. Out in the street a man from the power company tore up some concrete that a man from the water company had poured the week before. On the roof a secretary from across the hall dragged a lounge chair to a better spot for tanning her legs the color of an old baseball mitt. Inside my stomach something gurgled and burned and tried to get out. The physical laws and natural cycles of life were functioning normally and immutably without any help from me.

I glanced around the room. The booze was put away, the ashtray was clean, and the cobwebs blended nicely with the graying walls. I rolled down my sleeves and put on my jacket and straightened my tie and went out to start a cycle of my own.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.



*The Oregon State Board of Higher Education
and the Graduating Class of
Southern Oregon State College
announce the
Fifty-seventh Annual Commencement Exercises
Saturday morning, June fourth
Nineteen hundred eighty-three
at nine-thirty o'clock
Butler Memorial Band Shell
Lithia Park
Ashland, Oregon*

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1 **KSOR Benefit** Jazz guitarist **Tal Farlow** at Jazmin's. Shows at 8 and 10 pm. Tickets at Larson's Stereo in Medford, Sheckell's Stereo in Grants Pass, Jazmin's and Golden Mean Bookstore in Ashland. Reservations (503)488-0883.

Film Festival. Whipple Theater, Fine Arts Building, Umpqua Community College, **Roseburg.** 8 pm. (503)440-4600

thru 2 **SWOCC Art Exhibit.** Coos Art Museum, 515 Market Ave. Coos Bay. (503)267-3901

thru 10 **Exhibit, Ceramic Sculpture** by Christine Pendergrass. OIT Art Gallery, **Klamath Falls.** Mon-Fri, 8 am-5 pm (503)882-6321

thru 18 **Exhibit, Top Oregon Watercolorists,** from Visual Arts Resources. Grants Pass Museum of Arts, Riverside Park, **Grants Pass** (503)479-3290

Northwest Film Festival: Animation, featuring Eddie's Tennis Shoes, Claymation, and other selected shorts. Presented by Umpqua Community College in cooperation with the Oregon Arts Commission. Whipple Fine Arts Building, UCC, **Roseburg.** 7:30 pm. For ticket info, call (503)440-4600

- 1 thru 30 **Exhibit, Prints** by **David Haidle, Betty LaDuke, and Valerie McGee.** Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland.** (503)488-2562

- 2 **Exhibit, Fantasy Visions,** by Marta Tohoma and Koe Slywester of Eugene. Reception June 2, 5-7 pm. Rogue Gallery, 40 S. Bartlett, **Medford.** Mon-Sat., 10 am-5 pm. (503)772-8118

Concert Choir & Horn Choir, conducted by Margaret Evans and Marvin Belford. Music Recital Hall, SOSC, **Ashland.** 8 pm. (503)482-6101

- 3 and 4 **One-Act Plays.** Whipple Theater, Umpqua Community College, **Roseburg.** 8 pm. (503)440-4600

thru 5 **Quilt Show.** Umpqua Valley Arts Center, 1624 West Harvard Ave. **Roseburg.** Mon-Fri, 12-6 pm. (503)672-2532

- 4 **Gospel Music.** UCC Commercial Music Group. Jacoby Auditorium, UCC, **Roseburg.** 8 pm. (503)440-4600

thru 30 **Exhibit, Drawings and Sculpture** by Janet Pretti, & **Functional Pottery and Sculpture** by Molly Cooley. Reception June 4, 8 pm. Pacific Folk and Fine Arts Gallery, corner of Highway 101 and Jackson St., **Port Orford.**

- 7 **Storyteller Thomas Doty** performs Native Northwest stories. Vintage Inn, **Ashland.** 8:30 pm. (503)482-3447 or 482-1120

8 Northwest Film Festival:
The Cutting Edge, Experimental
Films. Presented by Umpqua
Community College in cooperation
with the Oregon Arts Commission.
Whipple Fine Arts Bldg., UCC,
Roseburg. 7:30 pm. For ticket info,
call (503)440-4600

9 Handspinners. Umpqua Valley
Arts Center, Roseburg. 10:00 am.
(503)672-2532

10 thru 26 3rd Annual Invitational
and Auction. Umpqua Valley Arts
Center, Roseburg. (503)672-2532

JAZMIN'S

PRESENTS



A KSOR BENEFIT CONCERT

featuring

Tal Farlow

8 and 10 pm
Wednesday, June 1
at Jazmin's

**Tickets: \$6.00 general
\$5.50 for
Listeners Guild Members
WITH THIS AD
(discount for 2 tickets only)**

**Tickets available at:
Larson's Stereo in Medford
Golden Mean Bookstore, Ashland
Sheckell's Stereo, Grants Pass
and at Jazmin's**

488-0883

- 13** Roseburg Writer's Club. Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532
Quilter's Guild. Umpqua Valley Arts Center, Roseburg. 7 pm. (503)672-2532
- 14** Quilter's Guild. Umpqua Valley Arts Center, Roseburg. 10 am (503)672-2532
- 15** Northwest Film Festival: Contemporary Culture, featuring Valentine's Day, Eulogy and other selected shorts. Conclusion of Festival Series, presented by Umpqua Community College in cooperation with the Oregon Arts Commission. Whipple Fine Arts Bldg., UCC Roseburg. 7:30 pm. For ticket info, call (503)440-4600
- 17** and 18 Chitwood School of Dance Recital. Jacoby Auditorium, UCC Roseburg. 8 pm. (503)440-4600
- 18** Benefit for the Kalmiopsis Audubon Society. An evening of country music. Port Orford Community Building, Port Orford. 7:30 pm. (503)332-1731
Piano Recital by Victor Steinhardt. Whipple Theater, UCC, Roseburg. 8 pm. (503)440-4600
- 19** Roseburg Watercolor Society. Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532
and 20 Impact Brass and Singers. Jacoby Auditorium, UCC Roseburg. 8 pm. (503)440-4600
- 20** Comedy & Magic by Harry Anderson from "Saturday Night Live," Elizabethan Stage of the Oregon Shakespearean Festival, Ashland, 8 pm (503)482-4331
- 21** thru 30 Exhibit, Fritz Scholder Lithographs, arrangement of University of Oregon Museum of Art. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
- 21** thru 30 Exhibit, Watercolors by Charles Hill. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
thru 30 Exhibit, Bennet Bronze Sculpture. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
Storyteller Thomas Doty performs Native Northwest stories, Vintage Inn, Ashland. 8:30 pm. (503)482-3447 or 482-1120
- 23** Weaver's Guild. Umpqua Valley Arts Center, Roseburg. 10:00 am. (503)672-2532
- 24** Arts Festival Kick-Off and Art Auction. Umpqua Valley Arts Center, Roseburg. 7:00 pm. (503)672-2532
Film, A Doll's House, presented by the Humbug Mountain Film Society, Port Orford City Hall Council Chambers, Port Orford. 7:30 pm. (503)332-8491
- 25** and 26 15th Annual Umpqua Valley Arts Festival. On the park grounds surrounding the Umpqua Valley Arts Center, Roseburg. (503)672-2532
- 27** Palo Alto Chamber Orchestra directed by William Whitson on the Elizabethan Stage of the Oregon Shakespearean Festival, Ashland, 8 pm, (503)482-4331

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

This program is made possible by . . .

Ashland City Band (Thurs 7:30 pm)

Ashland Hills Inn, P.O. Box 309, Ashland, OR 97520

Morning Edition (Mon 6 am)

Citizens Financial Services, Inc., 1000 Biddle Rd., Medford, Or 97501

Morning Edition (Wed 6 am)

Jackson County Federal Savings & Loan, 2 East Main Street, Medford, OR 97501

Lyric Opera of Chicago (Sat 11 am)

Sun Studs, Inc., P.O. Box 1127, Roseburg, OR 97470

New Dimensions (Thurs 4 pm)

Golden Mean Bookstore, 42 East Main Street, Ashland, OR 97520

New Letters on the Air, (Thurs 9 pm)

Bloomsbury Books, 505 Siskiyou Blvd., Ashland, OR 97520

Willa Cather

Priscilla Farrell, Siskiyou Business & Tax Service, 945 S. Riverside, Medford, 97501

Segovia!

Original Pepperoni Frizzbee Factory, 456 Highland Road, Medford, OR 97501

900 Seconds (Tues 9:45 am)

Clark Cottage Restaurant, 568 East Main Street, Ashland, Or 97520

Special Projects

Medford Steel & Medford Blow Pipe, P.O. Box 2581, White City, Or 97503

Jazz Album Preview (Fri 10 pm)

Rare Earth,

37 North Main, Ashland; 410 East Main, Medford; 211 S.W. "G", Grants Pass

Satellite program recordings

3M Company, 8124 Pacific, White City, OR 97503

The Chicago Symphony (Sun Noon)

Amoco

New York Philharmonic (Fri 8 pm)

Exxon

Music in America

Lincoln Automobiles

Bluegrass Music Concerts

Kentucky Fried Chicken

Live: The Oregon Shakespearean Festival (Tues 8 pm)

Chevron USA and Oregon Committee for the Humanities
an affiliate of the National Endowment for the Humanities

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.



SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

Bulk Rate
Non-Profit Organization
U.S. Postage
PAID
Permit No. 78
Ashland, Oregon 97520

DATED MATERIAL !

Moving? Send us your new address

Labeled by the crew at Passages



**COMMERCIAL
PRINTING
COMPANY**

***The Rogue Valley's Largest Producer of
Full Color Printing***

IN-HOUSE SCANNER COLOR SEPARATIONS • FOUR COLOR HIGH
SPEED PRESS • QUALITY HIGH SPEED SADDLE STITCH BINDERY
• BOOK SEWING & PERFECT BINDING • COMPUTER TYPESETTING

**2661 So. Pacific Hwy., P.O. Box 1165, Medford, Oregon 97501
Phone (503) 773-7575**